

Jessie.

Time of meals:-

Kitchen breakfast 7.30

dining room - 7.50

Tray - ?

my room - 9.05 - 10

breakfast dishes 9.30

Baby's dinner 12 - 12.15.

Kitchen dinner 12.30

my lunch -

afternoon tea 4.30

children's tea. 5 o'clock

Kitchen tea 5.15

dinner 7.0 o'clock

Housemaid
Daily work.

7 o'clock - down stairs - clean shoes call Mr. L. & children
7.15 - then do front stairs - help children dress if
necessary -

7.30 breakfast - stairs if not finished - breakfast tray
then Bab's room, boy's room, nursery, halls
my bedroom bathroom dressing room - maid's
bathroom and stairs.

Time of meals, —

kitchen dinner 12.30 o'clock

children's tea 5 o'clock

kitchen tea 5.15 o'clock

dinner 7 o'clock.

when parlour maid out tea 4.30 take tray 5.30

pull down blinds bring in papers.

Sunday. Breakfast 8.30 o'clock upstairs tray 9 o'clock
dinner 1.15 o'clock
tea 5 o'clock
supper 7.30 o'clock

work for the day.

Monday - turn out my room - bathroom dressing room

Tuesday - washing and ironing

Wed - Turn out halls - ironing - kitchen -

Thurs. Turn out nursery.

Fri Boy's room.

Sat. Bab's room.

afternoons - ironing - mending - laundry to be
counted and put away.

... something to wonder at — to stir
our imagination.

"Women of Canada, living in this epoch-making period, every faculty of our being should be alert. We need power and there is no better way to find power than by the study of the great in literature."

In speaking of English literature Mrs. Nasmith puts Shakespeare first. His country and his home mean a great deal to her. She has visited Stratford-on-Avon on five occasions for two or three weeks at a time. Her visits have always been during the presentation of the plays. She has met the greatest actors but any inspiration Mrs. Nasmith has received or been able to pass on to other students in the past twenty-five years, she received primarily from her father's home, where as children they had to act Shakespeare's plays and at five years of age had to lisp a Shakespeare quotation.

74 25 11

SATURDAY NIGHT —

THE famous Canadian dramatic reader, Emma Scott Nasmith, will give her twentieth annual recital under the patronage of the Alumnae of the Margaret Eaton School of Expression, in the theatre of that institution on March 19th. As usual Mrs. Nasmith will present many choice works of literature.

* * *

A SONATA recital of remarkable interest will be given by Luigi Von Kunits and Ernest Seitz at Conservatory Concert Hall on Friday Evening, April 3rd, when the following programme will be rendered: Rubinstein, Sonata in G major, Op. 13; Beethoven, Sonata in C minor, Op. 30, No. 2; Grieg, Sonata in F major, Op. 8.

THE DAILY POEM

WHITE CAPS.

In and out,
To and fro
White-capped women come and go.
Some are swift and some are slow.
But softly tread they as they go,
Tireless women, to and fro.

In and out,
To and fro
People come and people go.
White caps comes and makes your bed,
Brings soft pillows for your head,
Helpful, hopeful, jolly crew,
White-souled women, through and through.

In and out,
To and fro
Nurses come and nurses go.
Then they wheel you off somewhere
To a shining room upstairs,
You forget to say your prayers, for
In and out, to and fro
Strange white people come and go.

In and out,
To and fro
Doctors come and nurses go.
Then an angel takes your hand
Off you go to goblin-land,
In and out, to and fro
Mummied figures come and go.

In and out,
To and fro
Star-bright women come and go
Bring you back to life's sunlight,
Helpful, hopeful, jolly, bright,
God's own women, clothed in white,
In and out, to and fro,
White-capped nurses come and go.

E. S. R.

26 Threadneedle street.
(Dedicated to the White Caps at Wellesley Hospital by E. S. R.)

MRS. NASMITH WRITES ON NEW SYMPHONY ORCHESTRA

Mrs. George Gollie Nasmith, (Emma Scott Nasmith) writes to The Star as follows:

"It was just a wisp of a boy who sat down beside me at the children's concert given by the New Symphony Orchestra last Saturday morning. There he sat with his hat jammed down over his ears, evidently out of harmony with his surroundings. When they play 'God Save the King' he will take his cap off I said to myself but it was still on when they had finished playing. I motioned to him to take it off; there was no response. Even Mr. Duncan Mackenzie's interesting talk to the children, during which the flutes, clarinets and other instruments were exhibited failed to react on this boy though all the other children had responded cordially.

"The concert was the happiest yet. All around sat dear little wide-eyed children, children who clapped to the echo but the boy sat morose and silent. Then came the last number, Elgar's 'Pomp and Circumstance' and the orchestra played it even better than they did the first time this season. Then suddenly off came the cap and up into the air it went; obviously he was going to yell 'Hip Hip Hooray' when instead there stole over his face a look of restraint and he jammed the cap back on his head and sat down.

"Why didn't you wave your cap if you wanted to?" I asked him on the way out.

"I nearly did, but I was afraid the sister wouldn't like it," he said pointing to a sweet faced nun across the aisle.

"She would have loved it and so would the players," I said. Then a little hot hand stole into mine.

"You know I didn't want to come here; I wanted to go to the slides but mother up and made me."

"Well what about it? was it worth while?"

"Gee, wasn't it great? I liked it fine. Did you?" And I answered looking into the bluest of eyes. "You bet your boots."

"Gita Gradova will play with that orchestra this afternoon at the twilight hour. Our city people will have only three more chances to show their love for orchestral music, that they are a music-loving people and are willing to support a permanent orchestra."

74.25.15

IRISH, THE WORLD'S REALISTS.

Into the softly-lighted warmth and color of the room where the happy sort of hospitality that belongs to Col. and Mrs. Nasmith, wraps every guest about, there fell the other evening the coaxing accents of the Irish Players making holiday. It is the lilt and the lift of the Irish voice, and its coaxing undertone which lead the unsuspecting to their wrong conclusions about the essential characteristics of the Irish character. "Juno and the Paycock is a powerful play and magnificently acted, but it's so drab—so un-Irish," said one to us as we discussed the Abbey Players yesterday. "Why don't they always give us things typically Irish?" It is difficult to make the world, brought up on the old-fashioned stage Irishman, believe that the Irish are the world's true realists; that theirs is a fierce logic, that sometimes startles and perplexes those who look on Ireland with the eyes of incurable romanticism. If the Players besides delighting us on the stage, can draw our attention to an Ireland that mingles, inextricably, realism—at times a bitter realism—with its mystery and its dreams they will have done Canada, as well as their own land, a service.

Bride Broder

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Bride Broder

TORONTO DRAMA STORY HAS BIG EPISODES

Stage Things Done and Doing
Here Show How City's
Plays Rival Its Music

HITS ON BROADWAY

By AUGUSTUS BRIDLE

Brian Doherty's play "Father Malachy's Miracle," from Bruce Marshall's novel, published by Macmillan Co., is one more reminder—that as a drama city Toronto is catching up to its music. We have now three organizations to boost music-composers here; but we have 20 concerned with promoting Canadian plays.

Doherty wrote this play here. It is now past its 100th performance—and one of the hits of Broadway. Toronto was to have had its world-premiere, after a try-out in Rochester. The stocks crash postponed the premiere to New York.

This is the first play by a Canadian-born and still living here, to crash the success gate on Broadway. Cosentino's "Moon Over Mulberry Street" was produced in New York while the author was living there. Ann Nichols' fortune-making "Abie's Irish Rose" was written in Montreal. For years it looked as though Toronto would never catch up to Montreal on stage, even with Mary Pickford to its credit against Norma Shearer on the screen. Several good plays by Canadians were produced here; none got across the border, without the authors following them to the footlights. Doherty's play is the first.

All Canadian Plays

Now, Feb. 28, we are to have a week of the first all-Canadian play that ever made a hit in London. The novel "Whiteoaks of Jalna" was written here by Mazo de la Roche, born in Parkdale. It won the Atlantic Monthly prize of \$10,000 in 1930, and became the progenitor of a saga. Last season a film from it ran a week at Shea's and was never heard of again. The author, who had written one good short play, "Low Life," had nothing to do with the failure film. She has much to do with the success play, which is her own dramatization. This will be the first production of a London-hit Canadian play in Toronto by an author born and educated here.

Last year in Toronto, John Coulter from Belfast wrote here his "Family Portrait," which Belfast play is to be in next year's repertory of the Abbey Players of Dublin. In Toronto also he wrote his

next play—scene, Toronto—to be produced in Belfast.

The production of "Murder in a Cathedral" was Herman Voaden's biggest effort in his recent "Symphonic Theatre" series, which when it is thoroughly worked out will be one of the major events in Toronto's drama-history. Voaden has produced several of his own plays, all a prelude to one on which he is now engaged.

Began in Toronto

Canada's Little Theatre movement began in Toronto, with Mrs. George Nasmith's plays on North Street in the 1900's and Roy Mitchell's downtown in the 1910's. Hart House theatre grew from this movement, into Canada's greatest little theatre; from which many young actors under various directors have gone abroad—including David Manners, Patricia Godfrey, Elaine Wodson, Marjorie Drake, Mary Medland, Margaret Davies, Florence Gee and several more.

In the success of Hart House, the more unusual success of Dickson Kenwin's Little Theatre on Bloor St. was sometimes forgotten. Many Hart House young actors were trained by Kenwin in his Academy of Dramatic Art. He is now successfully operating in Montreal.

Among many larger episodes in making Toronto's drama as much talked about as its music, must be recorded Edgar Stone's production of "Michael and Mary," "The Poacher," "Cradle Song," "Peter Pan," and lately his world-premiere of "Elizabeth" dramatized by Milne from "Pride and Prejudice." Nancy Pyper's productions of "The Insect Play" and "Merrily We Roll Along" must be chronicled among Toronto's sensational successes at Hart House. Theatre of Action's "Bury the Dead," Toronto Masquers' "Devil Among the Skins" and "The Guardsman; Josephine Barrington's children's "Romeo and Juliet" and the more recent Toronto Children's Theatre plays are well up in the list, with Boris Volkoff's ballet presentations and "Romeo and Juliet" overture. And if anything more need be cited, let's not forget the French plays at Hart House by the University College French Society, whose "Prenez Garde a la Peinture" was performed there this week and Canadian Drama League's remarkable production of Shakespeare's "Henry VI," directed by Brownlow Card.

74.25.17

DS SWAY
T LOEV

74.25.18

EMMA SCOTT NASMITH BEHIND FIRST THEATRE

Reader Recalls "Little Theatre" History—Was on North Street

An actor-reader writes to The Star, saying that the Toronto Irish little theatre, described on this page last Saturday, was not the first of its kind here. He says:

"I refer, of course, to the Associate Players of the Margaret Eaton school who, under the direction of Mrs. Scott Raff (Nasmith) in the years 1909 and 1910, produced the following "Abbey Theatre" plays among others: Hyacinth Halvey, Pot O' Broth, Rising of the Moon, Spreading the News, the Workhouse Ward, Riders to the Sea, the Travelling Man, the Land of Heart's Desire, Cathleen Ni Houlihan.

"This group was formed by Mrs. Scott Nasmith after she met Lady Gregory and W. B. Yeats in Dublin, and it was giving regular performances in Toronto several years before the Irish Players first visited America."

The Star's article was not written as history, merely as a reminiscence, personally known to the writer, of a theatre literally improvised out of a court-room and absolutely Abbey Theatre in its origin.

Emma Scott Nasmith was the true creator of the little theatre movement here when after a visit to Greece she persuaded the late Timothy Eaton to build the Margaret Eaton School of Expression on North St., near Bloor. The finest feature of this school was the little Greek theatre which had to be closed when the extension of Bay St. put its portico on the sidewalk. The Grecian lamps of this once famous little theatre are now suspended in Margaret Eaton Hall on McGill St.

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THE MARGARET EATON SCHOOL

Toronto Saturday Night has a very interesting sketch of how Mrs. Scott-Raff, sister of our worthy townsman, Mr. Sam Scott, obtained the wish of her heart—A School of Expression." Mrs. Raff was a guest of Mr. Timothy Eaton, Toronto's merchant prince, at Muskoka, in August, 1905, and she had told Mrs. Eaton of this great wish, not daring to hope that it would be fulfilled. But Mrs. Eaton had great faith in her husband's power to do big things so confidently decided "To speak to father about it," with the result that Mrs. Raff was asked to see Chancellor Burwash, and if he approved her plans, choose the land, engage an architect and have the school."

The school devoted to aesthetics was named after Margaret Eaton, whose faith in her husband gave Toronto the temple dedicated to the cultivation of ideas of "Sweetness and light."

* * *

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74.25.19

EDUCATIONAL SOCIAL EVENING.

December, 1st, 1926.

.....

"The Year's At The Spring"

Rudyard Kipling	The Builder
William Blake	The Little Black Boy
Alfred Noyes	The Loom Of Years
John Drinkwater	The Town Window
Katharine Hale	The Bolshevik
Whitcomb Riley	Out To Old Aunt Mary's
Virna Sheard	The Candle Flame
A. A. Milne	When We Were Very Young
Emma Scott Nasmith	Storiettes

March 15th 1932

Empire

THE MAIL AND EMPIRE

HELICONIANS DINE EXPONENTS OF ART

Stratford - upon - Avon Players Guests at Happy Luncheon.

At the Heliconian Club yesterday, when members of the Stratford-upon-Avon Festival Company sat at lunch as guests of honor, a message of greeting for "one of the world's great moments" was expressed—greeting which the players might take home for the opening of the new Shakespeare Memorial Theatre.

A moment of great thought is equal to many years of living, Mrs. George Nasmith remarked as she gave the club's message. She dwelt not merely on historical significance but on the quickening of mind and soul for which dramatic work at the memorial theatre had stood. Like a flash she had brought before the audience names which were connected with this inspiration—Genevieve Ward, Arthur Boucher, Irene Van Brugh, Weir, Johnston Forbes-Robertson, Henry Ainley, Lewis Waller, Frank Benson, Ben Greet—past peers in the art whose spirit would enhance the day on April 23, when princes and notables in erudition would gather for the opening. "They will be with you," Mrs. Nasmith told the company.

Mrs. Leo Smith, under whose presidency Mr. Archibald Flower had been the first Stratford-upon-Avon guest of the club, introduced the actor-guests. She nimbly remarked on the increasingly critical demands put on the actor of Shakespeare.

Mrs. Dora Mavor Moore as a member of the Shakespeare Society of Toronto, greeted the guests, assuring them of the increasing interest shown by members of this new society and of the support they were happy to give the company. Mr. Roy Byford, known to the world now as ruler of humor in Falstaffian roles, responded on behalf of the company.

Miss Nella Jefferis presided at the luncheon at which Mrs. George S. Henry was an honored guest. Others at the head table included Miss Dorothy Massingham, Mr. Roy Byford, Capt. Anland, president of the Shakespeare Society; Miss Fabia Drake, Mr. Hector Charlesworth, Miss Hilda Coxhead, Dr. and Mrs. George Nasmith, Miss Cynthia Bridge, Mrs. Jessie Alexander Roberts, Miss Harper, Mrs. Leo Smith, Mr. Richard Cuthbert, Miss Lucy Doyle. Others present included Prof. and Mrs. Hicks, Prof. G. W. Knight, Mrs. Rostance, Mrs. F. Keltett, Major Boylen, Miss Boylen, Mrs. F. A. Brooke.

In Honor Of

Mrs. Ian Sinclair entertained at a small dinner last night before the Trooping of the Color, 48th Highlanders, at Armouries.

Mrs. George Nasmith gave a delightful tea at her charming home on Oriole road yesterday afternoon in honor of Miss Catherine Proctor. Lovely autumn toned 'mums decked the rooms which, with their many lovely Carl Ahrens tree pictures, gave a background of eternal spring. Mrs. Nasmith was wearing a lovely gown of Riviera blue satin, and Miss Proctor was in black chiffon over silver tissue, with black and silver hat. Mrs. J. N. Shenstone presided at the pink decked tea table, and among the guests were representative women of the arts in Toronto.

The Young Men's Canadian Club held their annual Antagonism

Society Notes

"ON DIT"—KI. 2984.

Mrs. George G. Nasmith was the hostess of an enjoyable tea yesterday at her house in Oriole Gardens, for Mrs. Howard Ferguson, the wives of the Ministers, and the Hon. Mrs. Mark Hambourg, London, England. The house was gay with Spring flowers. Mrs. W. H. B. Aikens and Mrs. George Dickson poured tea and coffee. The table was done with a unique cloth of Italian colored embroideries, with a posey in the centre of purple and blue cinerarias and pink carnations, with tall yellow candles. Mrs. Robert Fennell, daughter of the hostess, and Mrs. Philip Tidy attended to the guests at tea time.

Mrs. Matthews and Mrs. O'Connor arrive from England to-day, for the marriage of their niece, Miss Ruth Porter, next week, and will be at "The Alexandra."

Woman's Point of View

TWO EPOCH-MAKING DINNERS.

This evening there will be staged in downtown Toronto two dinners of importance. One will be a men's affair when the new Bishop of Toronto will outline his policy to the laymen of his diocese. The other will be under Local Council auspices, with Mrs. R. B. Thomson, the convener of the Council's League of Nations committee, as its arranger. Miss Winifred Kydd, the National Council's president, will be here from Montreal, and that most vital question, the manufacture and sale of arms, will be a live topic. It is the most vital element in the whole argument against war. Settle the sale of armaments for profit and you go far towards muzzling the dog of war. Up to the present there has been a great deal of side-stepping, pussyfoot policy without excuse, as it does not curtail the making of arms for home defence, but merely depletes the pockets of portly profiteers. In regard to the laymen's dinner—many earnest church women have been disappointed at not being able to sit in the gallery to hear the speeches and learn the Bishop's intentions at first hand. But it is thought by those in charge that the gallery will have to be requisitioned for dining space, as the tale of those who plan to attend has grown beyond expectations.

THEY'LL CALL HER "ROSEDALE."

Many will remember the children in "The Golden Age," who called one of a new litter of pigs after the curate—a way of acknowledging, with gratitude, the fact that he had bowled to them on occasion. Well, something of the same kind is going to happen soon when a group of women in a Rosedale organization present Mr. J. S. Tiffin, and his splendid enterprise at the White House Farm, Vandorf, with a cow. That cow is going to be named Rosedale, a pretty title conjuring up all sorts of things that are pleasant and profitable, sun-shiny and sweet. The work which has been done during the last year at Kingsley farm under Mr. Tiffin's guidance and is now being transferred to the 385-acre farm, with its abundant housing for man and beast, is one of the finest and most constructive pieces of work being done in Canada. It is a work behind which our women's societies might well stand with sympathy, understanding and practical aid. In the young superintendent's mind there are many fine ideas for future development. Others have a fine idea, too, at the last meeting of the board of directors who help finance Kingsley, one of the members proposed that a sugaring-off be held at the new farm when sap's runnin', thus giving many their first experience of something once an accompaniment of every Canadian Spring.

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Bride Bowden

74.28.20



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